Volume XVI Chicago, Ill., May, 1939 Number 2

The Liberalist

A DAY IN MAY

An inimitable blue sky—
White puffy clouds sailing by,—
Tall pines silhouetted against the blue—
Golden sun-spots dappling through.
Oh—what a day!
Birds trilling a roundelay—
Birches in the breeze
Rustle and sway.
From the earth sweet scents arise—
Subtle—fragrant—like old spice.
A robin calls from tree-top high,
Winds in the pines sing and sigh.

* * * * *

Dear God, what can I say?
I'm so deeply grateful
For the divine beauty of today!

—Grace T. Bradley.

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THE LIBERALIST

Preston Bradley ..... Editor
Grace Thayer Bradley ..... Associate Editor

Volume XVI Chicago, Ill., May, 1939 Number 2

MEDITATION

"We are so grateful, infinite Heart, that the passing of the days has brought us back again into the sacred precincts of this temple which we love and fortified by the friendly faces and loving hearts, whose love we hope we merit. We are grateful that all the hazards of sea and land and air, are behind us. Glad for the days of sunshine and moments of rest, grateful for the companionship of the myriad-starred skies of the tropics, grateful for moonlight and sunrise and sunset, grateful for the quality, a new quality, which has been added to our appreciation for the experiences of life which we share here. Not as the Pharisee, would we pray, thanking God that we are different from other men or different from other places, quite the contrary, divine and perfect Heart, it is not because of the contrast we are grateful, but the deep quality of our appreciation for the life which we do live, the people which we do know, the environment which we share. So grateful, so grateful for America! So grateful for our kind of people! So grateful for friends! So grateful, and may our gratitude not be expressed in the formula of sentences as they fall from human lips, but might we express it more effectively in some sort of pragmatic demonstration of our gratitude.

So today, out upon the wings of the morning, to hearts here and there and everywhere, might we be able to inspire in a greater measure than it has ever been our opportunity or privilege before, a deeper appreciation that we are where we are, that we have what we have, and that the opportunity to elongate these blessings and more adequately distribute these privileges will be the concrete way in which we can truly express our gratitude.

We are grateful today too for the great master mind who with irregularity but with surety illumined the pages of the past. We are grateful that above all the commonalities and the cheapness of life and those who squander it and throw it away and scar it and destroy it, there does come, occasionally, that type of life that wraps itself with utter devotion around some worthy and beautiful cause, that touches the lyres of melody and chimes the music of something finer and better for every human heart to strive for, that lives with ever increasing brilliancy on the pages of the past until the light and glow from their genius illumines all the darkness of the tomorrow of the world.

And so today, while the whole world is tremulous with uncertainty and nobody dare dream not only of what twenty-four hours but of what one hour will bring fourth out of the noise, and the confusion, and the chaos, and the consternation, and the uncertainty, and the insecurity, and the childishness of nations in their ceaseless struggle for the something called "power"—power to make the defenseless millions of the world shudder as we increase a display of physical force. Sometime, — we shall never see it on this plane of life, but sometime,

give the poets a chance, give the artists their day, let the dreamers become the dictators, let the idealists become the armament builders, some day may the spiritual forces which are latent in the human breast, be given their chance, for that day we pray, and for that day we wait. Force and might and bigness and noise now walk the earth, but with all the noise and with all the bigness they do not possess power enough to stifle or quiet finally that still, small voice which is the voice of God, and of Truth, and of Light, and of Life. Let the poet sing, the artist paint, the dreamer dream, they are the comrades of God, and in dreaming let us ever continue to be inspired by the dreamer of all dreamers, the poet of all poets, the friend of all friends, the simple, sublime genius of Galilee, who prayed:

'Our Father, who art in heaven," etc.

• • •

"THE LIVING SHAKESPEARE"

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Sermon by Dr. Preston Bradley, Pastor of The Peoples Church of Chicago, April 23, 1939

"It would be most naive of me to even think that any word which I might utter by way of tribute to the memory of this man who has written his name higher in the annals of artistic and poetic and literary achievement than any man in our language—it would be exceedingly naive, I repeat, for me to even think in the more brave moments of my inner thought that I could make any contribution whatever in any effort that I might make, to add luster to this name which with increasing luster and significance appeals to all who love good literature and great characterizations of life. But I felt that inasmuch as the natal day of the Bard of Avon occurred upon the 23rd day of April, and as the 23rd of April this year occurred upon a Sunday, that it might be well for us, those of us whose specific interest, of course, in a Sunday morning service is in the field of religious inspiration, but that it might be possible for us by analogy, by comparison, by a reawakening of possibly some quite stifled or forgotten impressions of Shakespeare, find a quality of inspiration which might be consonant with what could be interpreted as religion at its best.

This is not an apology for the introduction of Shakespeare in the regular Sunday morning service of the Church, for it is impossible for the true analyst to separate literature at its best and religion at its best any more than it is possible to separate the Church and the Theater as great forces in the moulding of human lives.

The first theater was in the church; the first play was on the altar. Religion and the theater both occupied a similarity of attempt and approach to touch and influence human life, so it is not with any desire or any thought that humble words of mine can add anything to an appreciation of Shakespeare, at best it can only be a personal testimony.

Shakespeare has been used as the theme for the greatest creative minds which have ever evolved in civilization since he wrote and lived. Born on the 23rd day of April 1564, he died on his birthday in 1616. Today is the birthday and the death day of Shakespeare, but as all genius belongs to the universal and as all partake of the nature of the universal, otherwise it could not be genius, so we can truly say that while the time-space locates him in the latter part of the 16th and

early part of the 17th centuries, we can truly say that ever since that magnificent mind, that heart, that ran the whole gamut of human emotions, a heart so utterly elastic that the most vibrant person living life most dramatically and dynamically could not possibly have an experience that was not first an experience in the heart of Shakespeare. No artist, no great creative soul, no one who, out of the inner consciousness of their own experiences with life, attempts to crystallize those experiences through the opportunity of creativeness, can possibly with loyalty and fidelity capture with the essence of reality any experience without first having it. All great creative geniuses are those who seek to paint, and sing, and write, and preach, for preaching is quite as much creativeness as any other form of the artist and quite as demanding in its standards, but all who attempt to crystallize in the form of some medium these inner experiences of the human heart must first have them, and the sense of reality which is always one of the tests of great art, comes primarily, first, in the experience of the artist. The great procession of Shakespearean characters, whether in the realm of the major portrayals, the Hamlet, the McBeth, King Lear, Othello, or any of that great galaxy of outstanding figures in the dramas and tragedies, to the lesser known and still lesser understood characters of the comedies and the unknown characters of the sonnets, all first were experiences within the soul of the creator, and the outstanding and monumental genius of Shakespeare is to be found in his capacity in the use of language by which he could take the raw material, which is called 'life', with all its suffering, its disillusionment, its sins, its sorrow, as well as its triumphs, its defeats, its tears, its smiles, its lust, its love, its everything, and taking his whole composite thing called life, permitting it to seep through the personality of the genius, which he was, and then under the divine imperative of creativeness making the theaters of the world resound with the realism of his portrayal and the fidelity of his characters, for the monumental fact concerning him which we can contrast with others who have ever written is to be found in the fact that there is not a false note in him. Every character, every episode is genuine, the reactions of every character are the reactions of reality: his Hamlets, elusive or mad, clever or insane, but whatever they are, they are the Hamlets of the artist that ring with that unmistakable quality of genuine rhythm and sound, and just as one can take a counterfeit coin and by dropping it upon the marble detect its lack of genuineness from the ring, so we can take the characters of Shakespeare, drop them upon the marble of human reality and they ring, ring with a genuineness that cannot be discredited and cannot be denied.

The universality of Shakespeare then is to me his overpowering genius, that one human brain living in this little world but a short time — from 1564 to 1616 — no long, that one heart, one brain should be so attuned to the experiences of life that in play after play, sonnet ofter sonnet, sentence after sentence, quotation after quotation, description after description, phrase after phrase, this man should reveal a universal understanding of that universally misunderstood thing, something which we call "human nature." And the interesting thing about it all is, after more than three centuries have passed since he laid down his quill and the last curtain in the Globe Theater had fallen,when the last actor was born of his genius, the last phrase with its highly descriptive accuracy of the foibles of human life, jealousy and passions, for Shakespeare's theme was largely the theme of love, and love is a universal theme, the costumes and customs of Shakespeare's day

and the plays of Shakespeare may all be outmoded and out-dated in this age, but the lovers' hearts and the ambitions of kings and the self-glorifying dictators of our modern age are but counterparts of the same kind of people who lived and walked and talked and acted upon the make-believe stages of Shakespeare's creativeness.

Mr. Orson Welles last year gave us, you remember, that interpretation of Julius Caesar in which there was established, without any too great a multilation of the text of the Fourth Portfolio of Shakespeare, an analogy between the Caesar called "Julius" and the modern Caesars who strut across the little stage of the modern world. Costumes and customs may change, but the ramifications and possibilities of the experiences of the human heart do not change, they persist, and every age and every culture adapts its own identification, creates its own interpretation, but there is the great golden thread of the ceaseless quest to perfect the human pattern being woven in the loom of the centuries by this something called "humanity" into one great norm, and you cannot indict his treatment nor his thesis. It is not the Shakespeare who has been dead for more than three centuries, it is the Shakespeare who lives, the living Shakespeare, and the Shakespeare who dipped his quill in the ink of immortality, and when he portrayed human hearts of the Court of Elizabeth he still remains the best historian in spite of obvious inaccuracies as when he called Bohemia a maritime province. In spite of all these things, Shakespeare was your dramatist and my dramatist, and no sorrow of your life escaped him, no tragedy of mine did he neglect, no experience of nations did he refuse to treat, no penalties of human sin did he refuse to reveal, no hope but what he engendered it in a hopeless heart, no disillusioned love but what he created the dream lover, that in the tragedies of disappointment, in the realities of an unanswered love, still Shakespeare gave the validity and the reality of a true affection, and he was and remains the best historian from King John I to Good Queen Bess, but in all the story of those years against the impact of his sensitive plate, Shakespeare wrote your history and he wrote mine, and those who love Shakespeare and who know him, those who treat him not as a subject of study in a course of English Literature—I sometimes wonder why it is that Shakespeare is not better known by more people? The humanity of Shakespeare is akin to our own, and then when I go back and remember by own introduction to Shakespeare as a student in High School, I think perhaps I find the answer.

So many people are introduced to Shakespeare in a High School curriculum, the play of Hamlet is flung at the people, or McBeth, or some of the other plays, Julius Caesar, The Merchant of Venice, and then the agony begins and Shakespeare becomes another subject, and then we are asked to give seven main characterizations of Hamlet, and then asked to define the reactions of Ophelia, and then somebody is asked to discuss the remorse of King Lear, and then somebody wonders if Shylock created a feeling of anti-semitism, and so the first thing we know about Shakespeare is a subject in a curriculum, and all too frequently it is taught by someone who has not had any kind of a thrill for more than thirty years. And the great fundamental, dynamic background of life, breathing, sinning, suffering, living life, becomes dead! Then we have to learn a speech, we become potential Shakespearean actors!

I remember the day when I played Shakespeare. I made my debut in public in a Shakespearean role. I was only fifteen years old, a student in High School, and I played "Mark Anthony" in the play of "Julius Caesar." My costume was the Woodsman's robe.

We had a Woodsman's lodge in our little town and we figured how we could possibly get any costumes to play Shakespeare. All I needed was just a robe, and I remember my entrance with horror, my exists with joy, when in a robe that was much too long for me, and sleeves that were also much too long, I stood in front of the teacher's desk with the others in the parts about me, with a lot of grinning folks in my audience, while with all of the dignity and charm of a Shakespearean barnstormer I read Mark Anthony's great speech upon the death of Julius Caesar.

Well, that nearly knocked all the Shakespeare out of me forever afterwards, and it was a long, long time before I recovered and recaptured the devotion and the love which I have today for Shakespeare. Ladies and gentlemen, there is something the matter with the teaching of Shakespeare in our schools, and there are many young people who never know the charm and the love and the loyalty, beauty and dignity, art, sweetness and genius of Shakespeare because it has all been knocked out of them by some teacher in the classroom, and Shakespeare then becomes associated with a classification which Shakespeare would have abhorred, he becomes a "high brow" and to this day we associate the people who love Shakespeare and are charmed and delighted with Shakespearean plays as being "high brows" and it is supposed to alienate one a little bit from the common folk if one loves Shakespeare, and I have heard people say to one another: 'Those people? They are the kind of people who enjoy Shakespeare!' as though that was an affirmation of a certain quality of culture. Let us not forget that Shakespeare, in the age in which he lived and the age for which he wrote, wrote primarily as a dramatist, he wrote plays for the common people, and the plays of Shakespeare's day and these precious documents of the range of human experience, were plays that were acted upon the stage and the common people heard them gladly for the same raeson that they heard another great artist centuries before. The common people heard them gladly for they spoke as one having authority. There was the authority of the drama, LIFE, and if we can get over the idea—do you remember the streamline Shakespeare plays at our own World's Fair, and how those hundreds of young boys and girls drawn to them without any previous histrionic training or ability whatever, leaped into the parts with youth and vitality and easily adapted themselves to the youthful Shakespearean heroes and heroines? Hamlet, Ophelia, Rosalind, these are the parts of youthful actors, and these youngsters leaped into these dramas as we did them here of precious memory in our own World's Fair. Some of the literalists in the Shakespearean field, of which there are probably quite a few here this morning who were attracted to a talk about Shakespeare but would not be to religion, say to us: 'Don't you touch that text, don't you dare!' They are fundamentalists of Shakespeare and they object to the liberties taken by Orson Welles in adapting the universal mind into the customs and costumes of the period so that Shakespeare can become again the living, vital power in our modern life. Shakespeare a high brow? When he is the most modern of the dramatists, the most interesting and best of the comedians, and the most powerful of the tragedians. No modern dramatist has ever touched him! None of our modern plays, so called, the plays of this age, ever approximate him at all. There are the historians who say: 'You must not touch Shakespeare!' but we streamlined him and we did Hamlet in thirty-two minutes, and we did McBeth in thirty-one — we streamlined Shakespeare!

Heresy? I can hear that word

—heresy? Yes, it may have been heresy, but I saw people during the run of these plays, and I saw every one of them and most of them several times, and I saw people come in from strolling in the grounds of our Century of Progress, and they saw that Shakespearean Theater, and I shall never forget two women that I saw in front of the entrance—I hope they are not here this morning and I hope they are not listening—but these women had an expression on their faces which told more plainly than any words from their lips, that the nearest approach to heaven for them at the moment would be to take off their shoes, and finally one said to the other: 'O! there's a theater, we can sit down!' and they paid their money at the box office and went in to rest. They did not remain to pray, although all appreciation is a form of prayer, but they remained to laugh and to cry, they forgot their tired feet in the presence of the living Shakespeare!

What is literature? Far be it from me to give a definition that would be wholly adequate or meet the most intellectually discriminating, but what is literature? If I dare put it into one sentence, I think it would be this: 'Literature is the living and eternal expression through the medium of words of the experiences of life, and if love is the soul of music seeking for expression, literature is the medium which shows love the way and presents it to her, and he who knows good literature has created for himself an opportunity of self expression' for the value of Shakespeare is not to be found merely in the entertainment of the plays and comedies, the value of Shakespeare is to be found in the fact that he makes it possible for you and for me to be actors and actresses and participants vicariously, but nevertheless realistically, in this experience of life, that is why everyone who becomes familiar with genius and creativeness participates in the quality themselves.

Literature gives to you and to me imagination. What would have happened if Shakespeare had been an inarticulate being who could not write but who had this inner potentiality, with no mind, no voice, no pen? It is almost an imagination to drive one to madness, but because he could sing, write, create and play, and did write for the living drama of his age, and did give us all the beauty and rapture, the laughter, the song, the tears and passions, he becomes ourselves in miniatures and we become lesser Shakespeares, and we have self expression, and what a pity to have the capacity of emotion, of reaction, of creating, of thinking, of feeling, what a tragedy to have all these faculties and then live an impoverished, shrunken life!

What a tragedy to have a brain and never use it! What a tragedy to have a heart and never know what it means to have it break, or have it sing! What a tragedy to have life and live it like clods and stones, creatures of habits, tyrannized by food and clothes, thinking the same thoughts day after day, trodding the same path, eating the same food, the dull monotony of the thud, thud, thud thud of the years being marked off the calendar as we finally, and all of us, go down to the last great adventure and look back upon a life unlived! You cannot have that experience if you know Shakespeare, you live life! Granted you live it vicariously perhaps in places, but you live it, and life was put here to live, and every mind should be a living mind, and every heart should be a living heart. There are stars in the sky, clouds in the deep blue, glory in the sea, mellow beauty in moonlight, love in the eyes of a friend, warmth in the companionship of an agreeable soul. Tears? What of tears? When was life anything but tragedy, but it need not endure as a tragedy. Why, we were put here, ladies and gentlemen, to live, just as John Galsworthy

tells us in his story of the 'White Monkey' to squeeze the rind of the orange of life, squeeze it! That's Shakespeare, no emotion left untouched, no experience left unexperienced. No, he lived life, and it is the major thesis of my philosophy that that's exactly what life is for, something to be lived. Therefore, let me glory in those who, out of wood and stone, make living, breathing things. Let me stand in the presence of Hamlet, and King Lear, and McBeth, and the Henrys, let met consort with stars, live life! Don't run away from it, don't dodge it, and above all do not be afraid of it.

Afraid of life? Why, that's what life is for! Hanging over Mussolini's desk today, in the ancient city of Rome, as you walk down that long corridor and see him seated there behind that mighty desk, he watches you for more than 200 feet walk to his desk, and engraved above that desk in Tuscan marble is Mussolini's motto. Have you heard his motto? Two words 'Live dangerously!' What a challenge when sweetened and softened by life lived beautifully! Life must not only be lived dangerously, it must be lived beautifully, and in the living Shakespeare every page and every character speaks of life, life quiet, life seething, but life, always life!

What sheer tragedy to come to the end and not have lived! To have had sixty, seventy, eighty years of life and never to have lived! Shakespeare helps us live.

In King Henry VIII is my life's motto. I have never told you before, it is one of those sort of intimate things that even those of us who are at the mercy of the merciless public do not always reveal, but in Henry VIII is my life's motto. The first time I ever read the play—it is not one of the greatest plays—but the first time I ever read the play I came across these words 'Be just and fear not, let all the ends thou aim'st at be thy god's, thy country's, and truths." As a lad I wrote that in a copy book, I have that copy book today, and that became my life's motto. You remember it, it is in the last act of Henry VIII, Cardinal Wolsey has come near to the end of his career. The old Cardinal speaks to Cromwell: 'Fling aside ambition, Cromwell, because of it fell the angels. How then can man, the image of his maker, hope to win by it? Love thyself last, corruption wins not more than honesty. Still in thy right hand carry the blessings of gentle peace to silence envious hearts. Be just and fear not, let all the ends thou aim'st at be thy country's, thy God's and truth's.' You hear the peal of Westminster, the Cardinal turns, gathering his robes about him, stumbles falteringly through the door of Westminster 'Father Abbot, Father Abbot, an old man, broken by the cares of Church and State, has come to lay his weary bones among you. Had I but served my God with half the zeal I have served my king, He would not at my age have left me naked. Father Abbott, a little earth, a little earth for charity' and you have the epitome of false ambition."

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THE WOMAN'S CLUB

The Woman's Club closed the season with the Annual Spring Luncheon held at the Admiral Hotel, April 24th. It had a decided air of festivity, with the tables prettily decorated with spring flowers, and it might be said that the hats of the hundred and twenty-five ladies present considerably added to the gala note of color by their floral gaiety! Officers and board members were seated at the long speakers' table with the guests of honor. Mrs. Truman F. Creager, 1st V. President of Illinois Federation of Woman's Clubs, Mrs. A. H. Swett, V. President, Conference of Presidents and Program Chairmen,

Mrs. F. Jefferson Redfield, Literature Chairman of Conference of Presidents and Program Chairmen, Mrs. Walter H. Hermsdorf, President of Ninth District I. F. W. C., Dr. and Mrs. Preston Bradley, and Mr. J. Bradley-Griffin, were all honor guests who made short addresses. Dr. Bradley was the main speaker of the day, and as always—left his listeners feeling better for having come — more in earnest for the work of the coming year,— more desirous of doing their part and doing it well. Mr. J. Bradley-Griffin gave a group of readings in his own inimitable way—the audience loath to let him stop.

Mrs. Pierce, President of the Club, presided, and in the absence of the Program Chairman, made the introductions. The musical part of the program was given by Mr. Roy Glahn, baritone, of the Faculty of the American Conservatory of Music, of Chicago.

The new officers and directors were introduced by Mrs. Pierce at the close of the program. At the Annual Meeting which was held April 10th in Channing Hall, Mrs. Pierce was re-elected President for one year, Mrs. R. W. Lee was elected Vice President. Miss Meta Roth Brand, Treasurer, Mrs. W. A. Stehle, Mrs. Clyde Bassler, and Mrs. H. T. Huckins, the new directors, while Mrs. Harry Brown, Recording Secretary, Mrs. James Tolk, Corresponding Secretary, Mrs. William L. Fowler, and Miss Adelaide Thomason, remain on the official staff. Mrs. Lee, newly elected Vice President, has served on the board as Director, Corresponding Secretary, as well as Vice President, each office in turn, quite a number of years ago. She is heartily welcomed as a part of the official family again. Mrs. W. A. Stehle will be Ways and Means Chairman, Mrs. Clyde Bassler, Program Chairman, Mrs. H. I. Huckins, Chairman of Philanthropy, all appointed by the President. Miss Brand served as Treasurer some years ago, and it is very much appreciated that she consented to again fill that office.

Members lingered long over their greetings and good-byes, many will not meet again until fall. Mrs. Preston Bradley stood a long time bidding goodbye to many friends who clustered around her, all wishing her God speed and restored health, as she will leave in a week for the Minnesota North Woods where she will remain until late September.

The Spring Luncheon held in the cheerful top floor dining room of the Admiral Hotel with broad windows giving an expansive view of the lake, and on a day of brilliant sunshine with spring warmth in the air, the many smiling faces and friendly greetings, will be a pleasant memory to carry through the summer, 'til we meet again' in the fall.

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ADDRESS CHANGED?

Have you moved this spring? If so you will greatly help the Church Secretary by sending your new address and phone number to the Church Office, so that the mailing list may be corrected. By not notifying the office of change in address there is considerable loss in mailing cost to the Church. We are sure you do not intentionally do this, but just neglect doing it til you have "time." Will you please give it your attention now—even a postcard will do—it will only take two minutes! We will appreciate this co-operation, and you will receive your Church mail. Thank you!

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DR. PRESTON BRADLEY KEPT THE FOLLOWING ENGAGEMENTS DURING THE MONTH OF APRIL, 1939

1—Address—Kirkland Foundation, at Carson, Pirie, Scott & Company.
2—Services—Peoples Church.
3—Lenten Service Peoples Church. Studebaker Theatre.
Service—Peoples Church.
Meeting—Board of Trustees, Peoples Church.

4—Lenten Service — Studebaker Theatre.
Address—Central Lions Club, LaSalle Hotel.
Service—Peoples Church.
5—Lenten Service — Studebaker Theatre.
Book Lecture, Peoples Church.
6—Lenten Service — Studebaker Theatre.
Service—Peoples Church.
7—Lenten Service — Studebaker Theatre.
Service—Peoples Church.
9—Four Easter Day Services — Peoples Church.
22—Address, Chicago Woman's Club, Shakespeare Anniversary.
Address—Friends of Literature Dinner, Shakespeare.
23—Services—Peoples Church.
24—Address — Spring Luncheon, Woman's Club of The Peoples Church, Admiral Hotel.
Meeting—Chicago Public Library Board.
Address — Sherman Branch, Chicago Public Library.
25—Address—Service Clubs, Freeport, Illinois.
26—Book Lecture—Peoples
26—Book Lecture. Peoples Church.
27—Address—Lake Forest College Lake Forest, Ill.
Address — Woman's College Club, Buchanan, Mich.
28—Address—Hastings Rod and Gun Club, Hastings, Mich.
30—Services—Peoples Church.

WEDDINGS

April, 1939

1—David A. Lucas and Dorothy Eileen Hill.
8—Miles J. Breuer and Violet Payne.
22—Charles Knop, Jr., and Esther Freiboth.
22—Arthur W. Meeker and Marcelle Neumann.
26—William George Sloan and Hermine Grever.

FUNERALS

April, 1939

3—Fred A. Rathje, Interment, Bloomingdale, Ill.
5—Dell Allen, Interment, Graceland.
5—Homer E. Kirkland, Interment, Acacia Park.
11—B. H. Baker, cremated, Interment, Indiana.
15—Robert Wilson Arndt, Interment Forest Home, Forest Park, Ill.
21—Mrs. Freda L. von Schuchman, Interment, Graceland.
22—Hunting C. Morrell, Interment, Mt. Greenwood.
26—Charles M. McDowell, Interment, Graceland.

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TIME OF SERVICE
11:00 A. M.

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THE LIBERALIST

Published monthly by The Peoples Church.
Preston Bradley ..... Editor
Grace Thayer Bradley .....
Associate Editor
Mrs. Thos. A. Harrison .....
..... Subscription Mgr.
941 Lawrence Ave. Longbeach 6878
Published monthly by
The Peoples Church, 941 Lawrence Av.
Office of Publication
7028 N. Clark St., Chicago, Ill.

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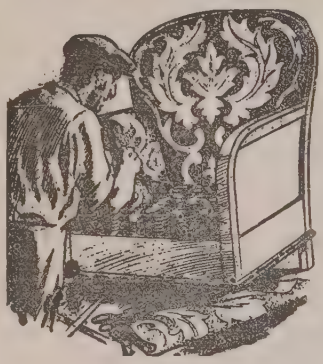

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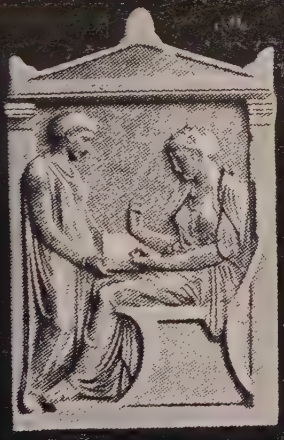

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